

# *The* EDISON KINETOGRAM

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No. 8



SCENE FROM  
THE RED CROSS SEAL

FILM No. 6722

**EDISON FILMS TO BE RELEASED**  
**on Feb. 15th, 18th, 22nd & 25th, 1911**

# EDISON FILMS

*To be released on Feb. 15th, 18th, 22nd and 25th, 1911*

Edison Film No. 6719 Copyrighted, December, 1910 Released, February 15, 1911

Code, VOLWERPEN

Approx. Length, 250 feet



## An Old Silver Mine in Peru

(INDUSTRIAL)

THIS is a short but interesting and instructive film showing an old silver mine worked by native Indians in just the same manner that was employed three hundred years ago. While all the wonders of modern civilisation were being wrought these people have gone on for centuries in the same way, living their lives of toil without a murmur of discontent and probably with no knowledge of the great world beyond them, or no thought that the methods employed by them in mining the precious metal were possible of improvement.

In our film we see the miners, their forms bent to the earth from toil, carrying the ore up from the depths of the mine. Dumping their loads at the mouth of the

mine, they return for more, while others arrive, fill their "capachas," or small leather bags, with the ore and carry them on their backs to the Chili mill. This consists of a huge stone roller propelled by water power, and on it and under it are tossed shovels-full of the ore to be ground up in water. The mixture is then conducted to large vats where it is allowed to settle, the water is first drained off, the ore reduced by treatment with quicksilver, and then follows a native process of smelting which is crude in the extreme.

With the wonders of steam and electricity now made common, every-day events, the film seems to give us a glimpse back into the Dark Ages. To see it is like reading a page from ancient history.

Edison Film No. 6720 Copyrighted, December, 1910 Released, February 15, 1911

Code, VOLZALIG

Approx. Length, 750 feet



## A Mountain Maid

(COMEDY-DRAMA)

THE main idea of this story is original and a long way out of the beaten path of love stories and picture dramas. Although it is a theatrical story in the true sense of the word, many of the scenes are laid in the mountains of Tennessee, and they are exceptionally beautiful in their character.

The story opens in the office of a prominent theatrical manager and shows conversations first with his leading man and, after the latter's departure, with the little leading lady of a new play called "The Mountain Maid," which is to be put out when the Autumn season opens. Both of the young players, who are unknown to each other, decide to go after local colour, and by one of the chances of fate they select the same part of the Tennessee mountains. Of course they meet, and the manner of their meetings and the things that happen to them make up the story. In order to live up to the character fully the little leading lady dresses as a mountain girl when she arrives at the cottage where she has engaged board, and a very attractive mountain maid she makes. For the same reason the leading man attires himself in

native costume, and makes a stalwart and heroic looking mountaineer. They meet accidentally several times and the acquaintanceship ripens slowly.

Finally, one day late in the summer, while wandering through the woods together, they discover some moonshine whiskey buried under the leaves, showing that a still is not far off. Understanding the situation the young man promptly replaces the whiskey and takes the girl away from the spot, but they have been seen by the moonshiners who believe the man to be a revenue officer in disguise. They surround his house that night, but fortunately the girl, who has gone to their trysting place and hidden there to surprise her lover, happens to overhear the plot to capture the young man, and is able to reach his house ahead of the crowd of moonshiners and notify him so that he can get away. Consequently, when in the moonlight the armed men face his door and call upon the young man to appear, he fails to respond to the summons.

And then comes the last scene of the play, the first rehearsal of "The Mountain Maid" on the stage. We see the company

assembled and the leading people appear, one at a time. Finally they are given their parts, but so far these "co-stars" have not met each other or taken especial notice of who is to play the opposite character. The climax of the piece, which is one of mingled comedy and heart interest, is reached when the two young people, parts in hand and studying their lines, happen

to look up from the manuscripts into each other's eyes.

The story is pretty in itself and beautifully played. The scenic environments are exceptional, and every audience will enjoy the surprise of the young people and the final disclosure which each person will have anticipated in advance for the young lovers.

Edison Film No. 6721 Copyrighted, December, 1910 Released, February 15, 1911

Code, VOLZIN

Approx. Length, 1000 feet



## Pigs is Pigs

By Ellis Parker Butler

(COMEDY)

**T**HE very title of this film will suggest unlimited possibilities and probabilities for fun and laughter. Ellis Parker Butler's popular story has been transferred to the silent drama field, bringing with it all of the quaint characters and uproarious farcical situations that it conveys.

The story begins with the ordering of two guinea pigs for Mr. Morehouse's small boy, to be shipped to the familiar express office where Mike Flannery, the thick-headed express agent insists that the rate

on two guinea pigs should be thirty cents, because "dago pigs is pigs." Mr. Morehouse points to the rates on pets, which is twenty-five cents, and a violent argument ensues, the end of which is that Mr. Morehouse retires from the office in a high dudgeon, refusing to pay the amount or to accept the consignment.

He writes to the company. The letter is received at the company office and travels through the various departments in its own leisurely and circuitous way; then Mr. Morehouse gets a reply at the end

of a couple of weeks referring him to the Claim Department of the company. Of course he is very wroth and proceeds to write an immediate rebuke to the great corporation. Meanwhile the little family of two pigs has increased somewhat, and Flannery is obliged to provide a little larger quarters for the half dozen that are now in existence.

Mr. Morehouse's letter to the express company goes through the usual routine, and again he receives a reply referring him to the Tariff Department in the matter. His rage now exceeds all bounds and he proceeds to lay himself out—and the company as well. Again there is a long lapse of time while the company considers the matter and passes it through the usual channels. Meanwhile the family of pigs in Flannery's care is constantly growing and consuming more and more cabbages. They now have a pen which occupies a large part of his little express office.

Finally the express company refers the matter of the classification of guinea pigs to a professor who is supposed to be in Atlanta, Georgia, but who is in reality at the farthest end of the earth and who consequently does not receive the letter asking his opinion until some months have passed. By the time his reply comes back Flannery's unhappy family has increased so that it occupies all of the available space in the office, and he is obliged to

climb over pens and boxes of pigs in order to transact the business of the place. He grows more and more desperate, but also more and more determined to stick to the law as it is laid down in the company's tariff book.

And then the company, receiving the professor's learned decision, decides that guinea pigs are not pigs but pets, and informs Mr. Morehouse that he may have his consignment at the twenty-five cent rate. He calls at the office in triumph, with half of the village behind him to see his glory at having downed a great corporation. Of course Flannery is delighted at being relieved of his great burden and gladly offers Mr. Morehouse his consignment, which now consists of several thousand guinea pigs. Mr. Morehouse, however, has no notion of taking more than two, and when the stormy scene finally ends Flannery is still possessor of the pigs. And then he has a brilliant inspiration, and acting upon it with unusual alacrity for his slow head, he ships off all the pigs to the home office in the city with a characteristic note in which he expresses his gratitude that the guinea pigs didn't happen to be elephants.

The story speaks for itself, and the characterisations carry it out to the limit of comicality. There is small room for doubt that the film will easily take the first place among the month's comedies.

Edison Film No. 6722 Copyrighted, December, 1910 Released, February 18, 191

Code, VOLZINNEN

Approx. Length, 1000 feet



## The Red Cross Seal

Produced in co-operation with the National Association for the Study and Prevention of Tuberculosis and the American National Red Cross

(DRAMATIC AND EDUCATIONAL)

NEW YORK CITY with its five million inhabitants is quite naturally a city of extremes. Like all great cities, it touches the highest and the lowest in the social scale. Manhattan Island is a miniature world in itself. All the races of the civilised globe are housed between its waterways ; extreme poverty stretches forth its hand in supplication to ample wealth ; ignorance staggers blindly onward amidst monuments of wisdom ; science shouts forth its warning cry to the deaf ; self-sacrifice and suffering hide their wounds neath tattered rags, and the White Plague creeps into the darkened room and foul smelling houses of the ignorant and of the unthinking, unwashed and unlistening, and calls its victims home.

These are just the conditions that Edison's latest silent drama places before your gaze,—not in a repulsive picture, but in one that is bound to reach the hearts and minds of millions. It is a

Kipling's begging poem of "pay, pay, pay" in silent drama. In silence it asks you for but one penny ; it asks you to be a co-worker in stamping out the White Plague of tuberculosis in every quarter of the globe ; it shows you actual conditions which exist in New York City, and the same is true in London and Paris and all the great commercial centres. Most of the scenes are actual reproductions from photographs. This picture is not a medical treatise, nor a Christian Tract, but a strong dramatic story that brings the moisture to your eyes and leaves a smile of gladness on your lips.

Here we are shown the girl of the tenement district who is struggling for existence in the poor quarters by painting designs upon paper baskets and lamp shades, and into whose life has crept a longing for a brighter future in the field of art. She visits a school of art and learns that her poor wages are far too small to allow her to lift herself out of

her present surroundings. Her sad face attracts the attention of a young man of wealth and sets him thinking. He decides to see how the other half of the world lives, so donning old clothes, he secures a room in the cheap tenement where she lives; and here a new world opens before his gaze,—a world of poverty and want, a world of suffering and sickness. He keeps his identity concealed and watches the progress of events.

He sees the young girl struggling for existence—sees her striving to win the prize for the Red Cross stamp design for Christmas time. He sees her success—she has won the prize. How bright the future is before her! And here he also sees what sacrifice means in its noblest form. She gives up her future, her little prize money that means so much to her, so that her neighbour's son might be cured of the awful White Plague: and here the young man also sees that he has fallen in love with a noble, self-sacrificing girl. She does not know or even suspect that her greatest sacrifice has won for her a glorious future, a great love, and great

riches until the closing scene of the drama.

Intermingled with these views of the Silent Drama, we are shown the actual conditions that breed tuberculosis, the work of the district nurses, the open-air day-camp of the Tuberculosis Association on top of the Vanderbilt Clinic, the right way to live and the wrong way to exist. It shows the conditions of the tenement district, which are fast being done away with through the aid of the Tuberculosis Association and the good derived from the Red Cross stamps sold at Christmas time. A wonderful picture of appeal—a lesson—a drama. Not alone that, but the Edison Company is proud to say that this picture has the sanction of the National Association for the Study and Prevention of Tuberculosis and the American National Red Cross, and that if because of it a single individual buys one stamp more to decorate his Christmas gifts with, it has accomplished its purpose in presenting to the Moving Picture world a strong, sweet story of sacrifice and love.

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Edison Film No. 6723 Copyrighted, December, 1910 Released, February 22, 1911

Code, VOMER

Approx. Length, 995 feet

## The Police Force of New York City

(DESCRIPTIVE)

A SHORT time ago it was our pleasure to present to the Motion Picture public a film entitled "Riders of the Plains" which showed the workings of the Royal Northwest Mounted Police of Canada. To day with equal pleasure we present the above subject, which shows the police force of New York City in many of their operations. In one case we showed a body of men, relatively small in number, controlling a vast area of territory, and here we show

a large body of men responsible for law and order in next to the greatest city in the world. It need not be supposed that the work of the latter is easy simply because they are in the midst of civilization and a large population instead of on the plains of the West. Observers of the film will discover that these men are trained in exercises and discipline quite as much as their brethren of the West.

The film starts with a small section showing how the traffic in New York



City is handled on an ordinary day at the junction of Broadway, Twenty-third Street and Fifth Avenue. With the arteries of travel running in several different directions, this is probably the most difficult spot in New York City to successfully handle, and yet the system is today so perfect that the traffic moves, stops and moves again almost like clockwork. We then take up the work of the mounted police, starting with the breaking in of green horses for police work on Long Island, showing the whole force at drill in Central Park and then giving several views of mounted officers stopping and catching runaways. This portion of the film is most sensational and calculated to bring the spectator to his feet.

After that we take up the police work in the harbour, showing them in a typical rescue of a drowning man and catching some river thieves who have attempted to steal a rowboat. Finally we show in a number of interesting scenes the police

dogs, which are the latest adjuncts of the force. These dogs operate in the suburban districts and are of great value to the police in capturing burglars, enabling one man to cover much more territory than he otherwise could. The dogs are trained for this particular purpose and, while under good subjection, they are always muzzled in any kind of practice work, as when they are let loose upon a man their one thought is to bring him down, and if not muzzled they would be liable to do serious injury.

Altogether the film is a novel one, showing even to residents of New York City many things about its much talked of police force which they never realized before, and to other cities and abroad it will undoubtedly be something of a revelation. It is by special permission and a fortunate chain of circumstances that we were enabled to take this interesting picture, and we take no little pride in presenting it to the public.

Edison Film No. 6724 Copyrighted, December, 1910 Released, February 22, 1911

Code, VOMERAIO

Approx. Length, 990 feet

## The Joke they Played on Bumptious

(COMEDY)

**T**HIS latest experience of our jolly little friend Bumptious is new evidence of the fun that lies in facial

expression and of the fact that slapstick and horseplay are not necessary in the production of laughter.



Mr. Bumptious is dining in town, and we see him initiated into the ways of high society and drinking his first cocktail. He is a little suspicious of the mixture, but is reassured by the people of the party. After the ladies have been taken home one of the practical jokers of the company suggests that they take Bumptious to the club with them. There the joker and three of his friends proceed to put to test an experiment which they think will result in a great deal of fun for themselves at the expense of little Bumptious.

They tip the waiter off to mix numerous cocktails of harmless ginger ale. Then they proceed, one after another, to persuade Mr. Bumptious that these innocent cocktails are having a very disastrous effect upon him and that he is becoming disgracefully drunk. The suggestion begins to take effect very soon and Bumptious shows real uneasiness, but is bluffed into taking one or two cocktails even after this. Then as new members of the party tell him of his appearance and suggest intoxication and all its effects to him, the suggestions begin to become apparent in his actions.

Finally they get him to try to walk a crack, and by that time they have so worked upon his emotions that he is unable to steer straight and is truly convinced that he is in a disgraceful state. As he sits at the table, pondering how he

shall explain his condition to his wife when he gets home, the jokers slip an extra pipe beside the one lying in front of him, and he believes that he is seeing double. When a third and even a fourth pipe appears before his distorted vision he almost resigns himself to tears.

While the jokers are enjoying the result of their success the old grey haired steward of the club comes by, and seeing our hero's condition, listens to his story and tells him of the joke which has been played upon him. Mr. Bumptious decides that the joke has more than one side and that he will show the jokers the other. He suddenly seems to have acquired a very hilarious sort of a jag, and getting to his feet he emits war-whoops which summon all of the habitués of the club, to whom he proceeds to give an imitation of a violent and recklessly intoxicated gentleman.

He seizes a poker and smashes about him with such effect that the chandelier, all of the glasses and bottles on the buffet and even the steins on the mantelpiece fall before his blows. Finally demolishing a big lamp which stands in his way he drops the poker and then, winking mischievously to himself, saunters calmly out of the club leaving the astonished jokers to pay the appalling bill of damages occasioned by their brilliant (?) scheme.

This film should add materially to the

warm reception which is accorded when the name of Edison is thrown on the screen. It is a full-reel, up-to-date, up-to-the-minute comedy of the very best

order delightfully played by the Edison Company actors, and should draw good moneys—to any theatre where it is shown.

Edison Film No. 6726 Copyrighted, December, 1910 Released, February 25, 1911

Code, VOMICOSOS

Approx. Length, 1000 feet



## Eldora, the Fruit Girl

(DRAMATIC)

**T**HIS picture deals with the East Side element of New York City, and depicts a charming love story around the tenement quarters of Mulberry Bend.

John Norwood's real estate office is the opening scene in the picture, and in it we are shown little Eldora, the fruit girl, making her usual call to pay her rent. Robert, Mr. Norwood's son, a boy of about twenty years of age, has become accustomed to see little Eldora on her visits. At first it was merely a passing glance that they bestowed upon one another, but as time wore on they began to look for each other, until at last a friendship sprang up between them which soon ripened into deep love.

All this is unknown to the father, who has made other plans for his boy's future; and so deep are they that he even arranges the evening on which his son Robert is to propose to the girl of his choice. This is carried out so com-

pletely by the old folks that the young couple are left together conveniently for this very purpose, and Robert is so completely under his father's rule that he is almost on the very point of asking the momentous question of the waiting maiden, from whose lips one can easily see that the word "yes" is but waiting for the proper moment to be uttered, but the figure of little Eldora stands between them—her great brown eyes are looking into his—he can see her in his mind—and he knows that he is doing wrong.

Ashamed of his weakness Robert leaves the house hurriedly and seeking his father confides to him the truth of his affection for Eldora. That his father becomes greatly wroth over the new turn of affairs is putting it mildly. The next day he sends for Eldora and in a strong dramatic scene shows her how little she is fit to become the wife of his son, pours into her ears all the old arguments of station, race and money until he con-

vinces her that marriage with his son will drag the boy she loves down, that her love for him will prove a curse instead of a blessing; and so she, poor girl, proves her great love by sending for her lover, and in one of those wonderfully enacted scenes which reach the height of dramatic climax she laughs at him, makes light of his devotion to her and finally proclaims her love for another. This has the desired effect upon the boy. She has done her duty, she has kept her promise; but her little heart is broken, and Mr. Norwood never realizes how true, how noble her love is until the next day

when he reads in the paper of her attempt to end her life by throwing herself in front of an automobile.

Then he realises what he has done—that he is the guilty party and that, if she dies, he will have committed a great crime. But she shall live if money, power and the best physicians in the land can save her. Together father and son hurry to the hospital, and here the father sees two young hearts united and realises that love is stronger than death, that position, money and power are not all that life holds after all and that love such as this is life's priceless jewel.

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